

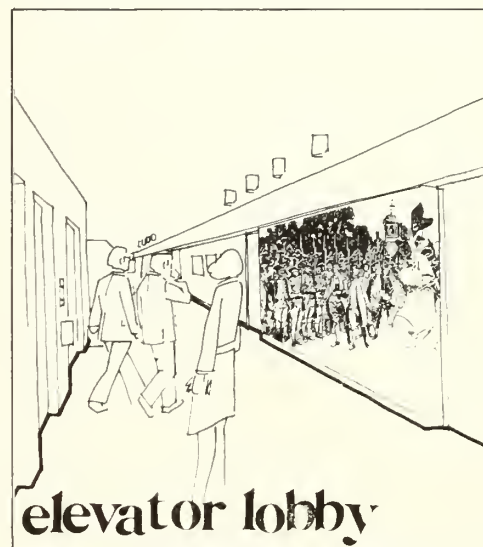
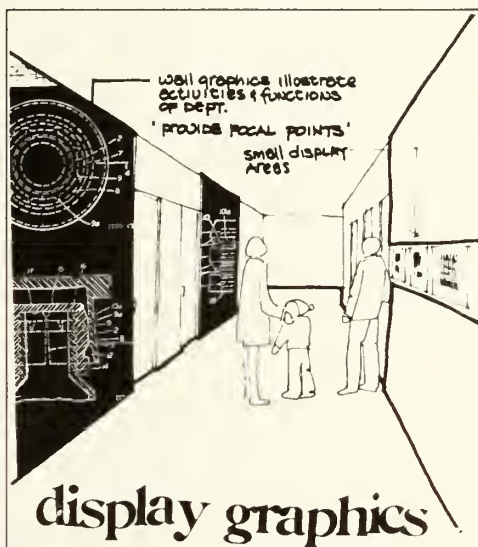
Issue no. 13
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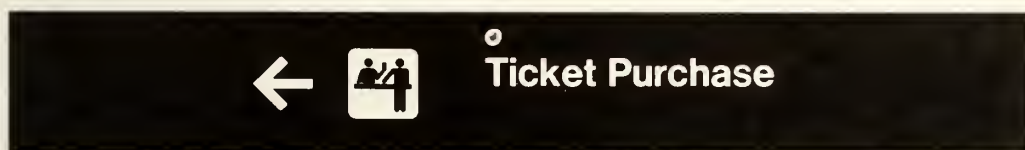
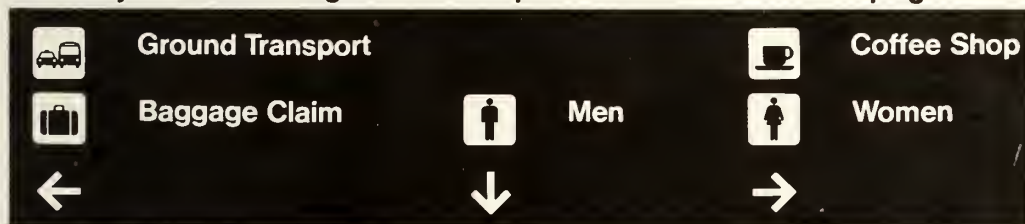
Halls & Walls

Interior Design Seminar
Great Hall/Department of Justice

Selections from office space designer Ken Walker's presentation at the interior design seminar, Halls & Walls, held January 9 and 10 in Washington. The seminar will be reviewed in the April issue.

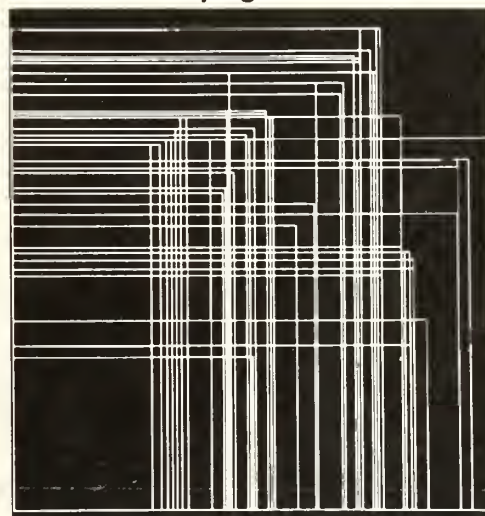


Secretary Brock Adams calls for government-wide use of uniform set of symbols and signs for transportation facilities. See page 4.



Passenger-pedestrian symbols are typically displayed like this in airports and other travel facilities.

EPA issues graphics standards manual. See page 5.



The lines in this maze-like illustration trace the dimensions of the more than 50 grid sizes used by the Environmental Protection Agency before the new graphic standards reduced the number to four.



John J. Boyle

Public Printer pledges an open door to designers

John J. Boyle, the 17th Public Printer of the United States, says federal designers will always find an open door at the Government Printing Office during his administration.

As prime mover in the rapid technological strides GPO has made in scarcely more than two decades, Boyle recognizes the value of standardization, quality control, cost-effectiveness, and other objectives the Federal Design Improvement Program fosters among federal designers. Comprehensive graphic design manuals, being adopted by federal agencies with increasing frequency with assistance and encouragement from this program, make GPO's work easier, Boyle said in an interview with *Federal Design Matters*.

Installed November 1 as chief executive of the 117-year-old institution, he presides over an operation which last fiscal year had a total income for printing and binding of \$430 million. Since joining the GPO in 1952 as a proofreader, he has done much to establish the lead the agency holds in automated typesetting.

Inside GPO and among those who deal with it, Boyle is known as "Mr. Electronic Photocomposition," a term of esteem that acknowledges the key role he played in launching the agency's division of photocomposition. (An article in the November 1977 issue of *FDM* described operation of that division.) Boyle recalled some of the highlights in the evolution of photocomposition at GPO.

Early experiments in photocomposition began in the late 1940's when the Intertype Company installed a camera on a linotype machine to replace the mechanism that casts the slugs, or lines of type, in molten metal. The camera photographed each character in the line. Reproductions could be made from the resulting negative. Rudimentary experiments such as this led to the manufacture of the first practical phototypesetting equipment. GPO installed these commercially developed machines and became a forerunner in the printing industry.

In 1964, Boyle said, GPO decided to

"force the state of the art." It wrote specifications for bids on two high speed typesetters equipped with cathode ray tubes, equipment then nonexistent. The agency accepted what it regarded as the best six bids and in 1964 awarded a contract to the Mergenthaler Linotype Company for what became the Linotron 1010 CRT typesetter. The photocomposition division was established that year and has grown steadily since.

In 1975, keyboarding equipment and text editing systems were added, and at the close of 1977 the division had 65 video terminals and nine Atex text editing systems. Last year GPO set 1,250,000 pages by photocomposition, exceeding for the first time the volume of type set by hot metal.

Although an ardent advocate of electronic phototypesetting, Boyle recognizes some of its limitations. Designers, he correctly surmises, miss the clarity of reproduction they were able to get from hot-metal type. Character of reproduction, Boyle said, in some machines is altered by variations in the strength of chemicals used in develop-

Arts Endowment Chairman's views on federal design

As one of his first official duties, Livingston Biddle, Jr., chairman of the National Endowment for the Arts, sent to department and agency heads a copy of *Design Standards Manuals: Their Meaning and Use for Federal Designers*. See page 6). The letter of transmittal noted the growing number of agencies using manuals not only as a resource to upgrade publications, but also to save time and money in preparation and printing.

In a broader statement on federal design, Biddle had the following observations about the program that has provided the impetus for increased use of such manuals and the Endowment's future role in fostering better design:

"From my committee position in the Senate I had a particularly good vantage point for observing key accomplishments of the Federal Design Improvement Program.

"I was extremely gratified, for example, at the way the program assisted the General Services Administration through passage last year of Public Law 94-541. The legislation enables federal agencies to move toward mixed and adaptive use of space for compatible commercial and nonprofit activities in federal buildings. The mixed-use provision paves the way for public buildings that can be truly public. An imaginative mixture of activities in street-level spaces of new and existing buildings could create lively and livable environments that would benefit both federal employees and visitors. The adaptive-use provision should strengthen efforts to make more efficient use of existing buildings. It should make it easier to salvage those that have architectural and historical

ing equipment or by fluctuation in power.

Recognizing that some federal designers have been frustrated by a limitation on the types of paper they are permitted to specify, he said the Joint Committee on Printing is moving to increase the selection of printing papers and cover stock, which should provide more latitude. The JCP restriction against the indiscriminate use of full reverses, a source of discontent among some designers, is an energy-saving measure, Boyle said. The additional ink used in reverses required extra use of gas driers on the web presses and delayed production on sheet-fed presses. For the same reason GPO prefers, when practical, to use stock that will absorb ink over coated paper that might require artificial drying.

What of the future of government printing? Boyle foresees a steady annual growth of about 3.7 percent, coupled with an inflation in dollars of about 6.3 percent. In contrast, he predicts, keyboarding done in-house will decline with an increasing tendency of clients to supply magnetic tape or another machine-readable medium.



Livingston Biddle speaks at the opening of the Streets of Washington exhibition at the National Visitors Center, Union Station, Washington, D.C.

significance as well as those with utilitarian value that have become obsolescent.

"The Endowment's program to improve graphic design in the federal government has been demonstrated in a way that is at once highly attractive and practical. I refer to the pilot project to redesign some Senate documents. The changes have improved the cover designs and made the tests of these documents more legible and more attractive.

"I have been pleased to note the increasing number of agencies that have assigned top priority to excellence of design in architecture, graphics, and interiors since the Endowment began the Federal Design Improvement Program. I look forward to the Endowment's continuing collaboration with the many agencies and departments that have comprehensive design projects under way."

Crafts-at-Work: a GSA test for federal offices

The General Services Administration is testing the feasibility of making handcrafted accessories available to interior designers and others responsible for furnishing federal offices.

GSA is offering handcrafted lamps, bookends, wastebaskets and other accessories at three of its Washington-area, self-service office-supply stores. These stores are in GSA headquarters on F Street, between 18th and 19th; the State Department, and the Department of Labor, 200 Constitution Avenue, N.W.

Called Crafts-at-Work, the program is designed to enrich and "humanize" federal offices and to provide expanded marketing opportunities for American craftspeople.

Joan Mondale, who suggested the program in June to GSA Administrator Jay Solomon, called crafts "an art form with the potential for becoming economically viable on a large scale."

Most of the handmade items, sold at cost, range in price from \$3 to \$10; none exceeds \$60. To benefit as many artisans as possible, GSA is limiting initial purchases to \$500, relying on state, regional and national crafts organizations to help identify craftspeople.

GSA will decide, probably early in 1978, whether sales in the pilot program warrant extending the project to the other 75 self-service stores throughout the country.

Craftspeople interested in selling office products to the government may submit slides or samples, descriptive brochures, and price lists to William F. Madison, Director of Procurement, Room 6050, Region 3, General Services Administration, 7th and D Streets, S.W., Washington, D.C. 20407.

Meanwhile, the National Park Service is offering locally made American crafts to tourists in gift shops in selected National Parks. Gift shop concessionaires purchase the crafts directly. The coordinator for this program is Dr. Donald Wyckoff, 1123 First Avenue, New York, N.Y. 10021.

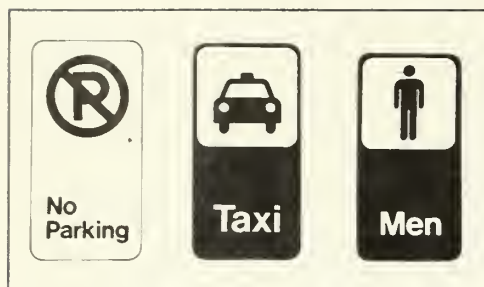


William F. Madison, director of procurement of GSA's Region 3, stands amidst handcrafted office accessories that are being sold in a pilot program in three Washington-area GSA stores.



Examples of handcrafted accessories offered by GSA are shown below and at right.





DOT sets schedule for symbol sign use

A timetable set by Transportation Secretary Brock Adams calls for government-wide conformity early this year with a uniform set of symbols and signs for transportation facilities.

This will be an important step in a plan to carry out one of the major recommendations of DOT's Task Force on Design, Arts, and Architecture in Transportation.

DOT officials hope, however, that government sanction will provide sufficient leverage for making these symbols a national standard for the transportation industry, a step that requires endorsement of the American National Standards Institute and industry cooperation. This would forestall further proliferation of inconsistent and confusing signs installed by individual facilities. If tests of the symbols are satisfactory, Adams will submit the system to the Institute.

The symbols were developed under guidance of an advisory committee of government and industry representatives. William R. Myers, director of DOT's Office of Facilitation, is executive director of the committee.

Long an advocate of a rational signage system that can bridge the language barrier and facilitate identification for travelers, Myers worked with the International Civil Aviation Organization in 1963 when that organization began to develop symbols to guide travelers in international airports.

The DOT advisory committee contracted with the American Institute of Graphic Arts to design symbols for 33 messages to be conveyed to passengers and pedestrians. A five-member AIGA group, headed by Thomas H. Geismar, an institute vice-president, analyzed systems here and abroad. The report has received international recognition and has been issued in a special English-Japanese edition.

Working on concepts provided by the AIGA group, the graphics firm of Cook and Shanosky Associates designed the symbols. Another firm, Page, Arbitrio and Resen, developed guidelines for size, color, letter, style, and legibility.

A government group consisting of representatives of DOT, the National Endowment for the Arts, and the General Services Administration will soon initiate a plan to encourage government-wide adoption of the basic DOT system.



Stylized initials, FPS, for Federal Prison System, and the corporate name form the UNICOR logotype.

UNICOR: an old industry gets a new image through design

If you think UNICOR is a new stock traded on the New York Exchange or a quasi public-private corporation, the graphic designers who successfully recommended its adoption as the informal name of Federal Prison Industries, Inc., will take some credit.

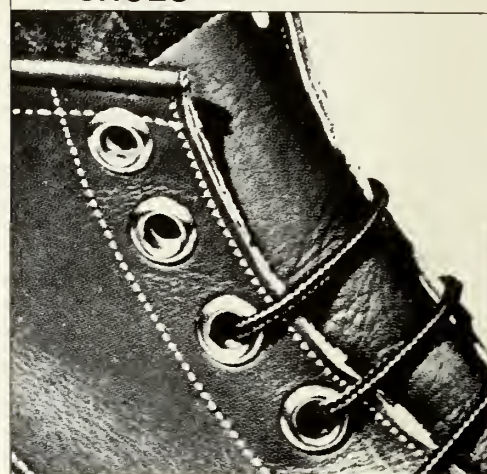
They selected UNICOR after a search for an appropriate name that would have a "federal" ring to it and at the same time be contemporary, memorable, and easy to verbalize. UNICOR, they felt, suggested in sound and appearance "a subliminal relationship" to United States while the syllable "COR" related to the term "correctional" with overtones of "corps," as in Peace Corps.

Officials of the Federal Prison System, parent agency of the quasi-governmental Prison Industries, agreed. The name, rendered in black with the new Federal Prison System symbol in blue, appears on internal and external publications and on the packaging and products from Prison Industries' 70 shops and factories.

The new graphic communication system is but the latest evidence of attention to design by Federal Prison Industries, Inc., a government corporation whose operations bear no resemblance to the movie-formed stereotype of the federal prison. The corporation's 1977 annual report showed that retained earnings exceeded \$7 million on sales that reached an all-time high of \$91.1 million. This was after \$6 million had been paid in wages to an average inmate work force of 6,000 and \$4.4 million had been provided for vocational training. The corporation also provided almost \$2 million for payments to inmates performing meritorious service in other than industrial jobs.

Regarding these figures as evidence of a positive program, correctional officials sought to project a positive image for it and to upgrade its products at the same time. In 1976, they established an industrial design unit under the direction of Al Marra, an industrial designer with extensive experience in private commercial and industrial firms. Marra's assignment was to improve the de-

SHOES



The extensive assignments carried out by UNICOR's staff designers include catalogs such as this one.

sign of the corporation's products and graphics, including catalogs describing UNICOR products, which must compete for the contracting officer's attention with catalogs of commercially manufactured products listed on the General Services Administration's federal supply schedule.

Priority was given to the redesign of the prison industry's wood furniture. By the end of the first year Marra and his staff completed a contemporary design for a new line of office furniture. It is being manufactured under the trade name of Centurion.

From their drafting boards have come designs for hospital-patient furniture, including wardrobes, desks, beds and related items. For manufacture in a UNICOR factory that specializes in metal products they have designed for the National Archives a wheeled cart with spaces in random sizes for documents and books. A major undertaking is the redesign of UNICOR catalogs describing these products and a host of others—mattresses, computer cable, tires, auto-repair parts, uniforms, and shoes.

The design needs exceed the capacity of the small studio Marra directs, so UNICOR frequently contracts with private professional firms for design work. Walter Dorwin Teague Associates, Inc., which designed the interiors of many of the Boeing jetliners, developed the UNICOR graphic system. George Nelson is designing a plastic chair and Robert Munz of Munz Associates has designed a line of furniture to be called Allenwood, for manufacture in the Allenwood, Pa., prison.

The entire graphics and product design effort is intended to support one of UNICOR's main purposes: to meet the customer-agency's needs with products and services equal or better than those available from commercial sources.



Air



Research and Development



Pesticides

EPA latest to publish graphics standards manual

A graphic standards manual adopted by the Environmental Protection Agency may be the most comprehensive one in use in the federal government.

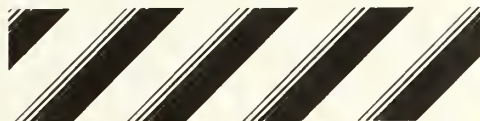
The manual was developed under the direction of EPA design director Robert Flanagan of the agency's Office of Public Awareness and the graphic design firm of Chermayeff & Geismar Associates of New York. The graphic system provides guidelines for printed or other visual materials published by the agency's headquarters and 10 regional offices.

In a preface endorsing the system, EPA Administrator Douglas M. Costle wrote:

"With everyone's cooperation and understanding we will be able to improve our service to the public, simplify some of our tasks, and produce our communications more



Noise



Toxic Substances



Radiation

memorably, consistently, and economically."

The central element of the graphic standards is the Agency identifier, a combination of the commonly used abbreviation, EPA, and a symbolic flower that suggests some of the Agency's major missions. The flower, which has always been a part of EPA's identification system, has been modified to be more graphically effective. A decision was made to retain the flower after extensive reviews of alternative symbols.

The manual designates a single type face, Univers, a contemporary type chosen for its even appearance and suitability in both small and large sizes. "The use of this one type face will create a unity of Agency materials and strengthen the public image of the Agency as one institution," says the manual.

The system establishes four grid formats to accommodate the full range of EPA publications, including pamphlets, news releases, booklets and directories. A special



Technology Transfer



Water



Solid Waste

8½" x 8½" format is designed for publications "considered to be of singular significance to a region or laboratory" or for particularly important publications of the Office of Public Awareness.

The manual assigns a color and graphic identifier to each of the Agency's nine programs for both internal and external documents. The identifiers, developed from abstract forms associated with individual program activities, are displayed on a two-inch band across the bottom of publications.

Adherence to the new standards, says the manual's introduction, will minimize decision-making time, reduce reliance on outside services, standardize formats and sizes of publications, reduce costs, and prevent waste and redundancy with common purchasing and centralized controls.

Copies of the manual may be ordered from the Government Printing Office. The price is \$8.50.

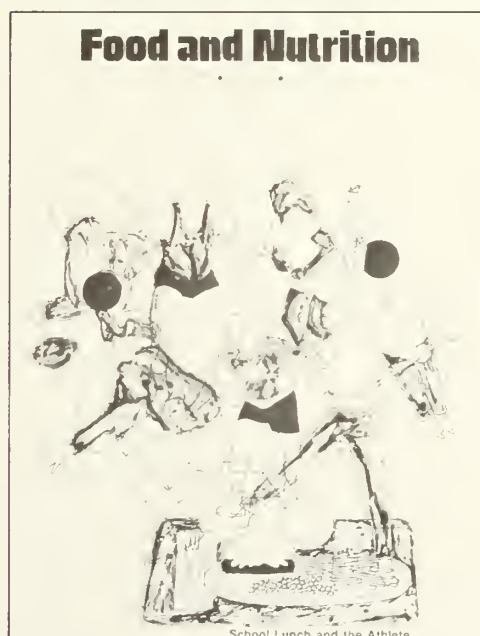
Chicago seminar inspires redesign of USDA magazine

Food & Nutrition magazine's art director Kristina Jorgensen credits a free exchange of ideas between her and editor Jan Kern for much of the success of the redesign of the 16-page bi-monthly.

The black-and-white magazine is published by the Food and Nutrition Service of the U.S. Department of Agriculture.

The redesigned issue, which first appeared in August, is characterized by a revamped cover design that wraps around the entire book, a shift from a glossy to a duller-finish stock, variations in the texture of photographs, and a consistency in headline typefaces.

In a memo to David Sutton, USDA's design chief, Ms. Jorgensen wrote that the design evolved from a process outlined at the Arts Endowment's Chicago studio seminar on graphic design, in which both designers and editors took part. The design, she noted, was greatly facilitated by a sharing between her and Ms. Kern of information about purpose, concept, audience, use, future goals, editorial content, and budget.



Before

These factors were discussed with editors and writers, she told *Federal Design Mat-*



After

ters, in a capsule version of the Chicago workshop in Food & Nutrition's offices. ■

Design briefs:



Richard Danne and Jerry Perlmutter

Perlmutter honored . . . At the opening of an exhibit of Federal graphics on November 29 in New York City, Richard Danne, president of the American Institute of Graphic Arts, presented an award to Federal Graphics Coordinator Jerry Perlmutter "for his leadership in establishing, promoting and managing the National Endowment for the Arts Federal Graphics Improvement Program." The citation continued, "His efforts to establish the highest design standards have created a new level of professional achievement and awareness of design throughout our government."

GPO Design Seminar . . . The Government Printing Office will hold its annual Design Focus seminar from February 27 to March 3, 1978. Participants will have the opportunity to hear about government design programs from key government designers and communicators, to keep abreast of the latest developments in printing and typographic technology, and to exchange ideas. The seminar will also include a tour of GPO facilities. For further information call Lou Glessmann, Superintendent of Typography and Design (202) 275-2132.

Solving problems . . . Teams of federal designers, editors, photographers, and design supervisors participated in a week-long seminar November 27-December 4 at the Parsons School of Design in New York. The seminar, sponsored by the Arts Endowment's Federal Design Improvement Program, concentrated on defining and solving problems in communication. Agencies represented included National Bureau of Standards, National Advisory Council on Vocational Education, Coast Guard, Port Huenerne Naval Base, Central Intelligence Agency, Geological Survey, Veterans Administration, Government Printing Office, Forest Service, Naval Supply Systems Command, Department of State, Interstate Commerce Commission, Federal Aviation Administration, and Department of Labor.

Another seminar will be held February 5-12 at the Rhode Island School of Design. For reservations call Tom Bay (202) 797-7770.

Federal Design Library
A series presenting
information and ideas
related to federal design

Design Standards Manuals

Their meaning and use
for federal designers

Based on a presentation to
the Second Studio Seminar for
Federal Graphic Designers
November 9, 1976

Bruce Blackburn

National Endowment for the Arts



Design Standards Manuals: Their Meaning and Use for Federal Designers by Bruce Blackburn has been placed on sale at the Government Printing Office. Published by the National Endowment for the Arts, it is based on a presentation to the Second Studio Seminar for Federal Graphic Designers, November 9, 1976. Blackburn is a partner in Danne & Blackburn, Inc., New York, N.Y. The cost of the book is \$1.70.

Dibner named GSA aide . . . Newark, N.J., architect David R. Dibner, FAIA, has been named assistant commissioner for

National Endowment
for the Arts
Washington, D.C.
20506

Official Business

construction management of the General Services Administration's Public Building Service. Dibner, a partner in the Grad Partnership, an architectural, engineering, and planning firm, will supervise the design and construction of federal buildings. A former adjunct professor at Seton Hall University, he contributed to the design and construction of such buildings as the Forrestal Building in Washington, IBM data processing headquarters in White Plains, N.Y., and Xerox Corporation's offices in Webster, N.Y.

GSA Design Awards . . . Jay Solomon, administrator of General Services, announced the opening of the Third GSA Design Awards Program. Entries must be connected with a GSA project and can be in any area that contributes to excellence in federal design, including new facilities, renovation and alterations, systems, barrier-free design, graphics, artworks, research, and management. The deadline for entries is February 17, 1978.

An interdisciplinary panel of noted professionals will select winners in March 1978. Firms, organizations, and individuals are encouraged to request announcements from J. Walter Roth, AIA, Acting Director, Professional Services Division, Public Buildings Service, GSA, 18th & "F" Sts., N.W., Room 3044, Washington, D.C. 20405, (202) 566-0669.

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